GELATIN THE B-THING

BASTELN IN DER EINSAMKEIT DIE GRUPPE GELATIN BESTEHT AUS VIER JUNGEN MÄNNERN. BEI EINEM SIEHT MAN, WENN ER SPRICHT ODER LACHT EINE ZAHNLÜCKE, EINEM IST EIN STÜCKCHEN VON SEINEM EINEN SCHNEIDEZAHN ABGEBROCHEN, EINEN HABE ICH MAL IN EINEM HELLBLAUEN FROTTEE-STRAMPELANZUG GESEHEN, DEN VIERTEN KENNE ICH ÜBERHAUPT NICHT. ALLE HABEN IRGENDETWAS UNGELÜFTETES AN SICH, MIT SO GENANNTEN BETTFRISUREN, ICH BEHAUPTE AUCH MAL DER VIERTE. VON DEM, DEM DER SCHNEIDEZAHN ABGEBROCHEN IST WEIß ICH, DAß IHM MAL SEINE RIESIGE KAFFEESCHALE RUNTERGEFALLEN IST, UND IN TAUSEND TEILE ZERBRACH, STÜCK FÜR STÜCK KLEBTE ER DIESES MONSTRUM (IN DAS MÜHELOS 2 ORANGEN PASSEN) WIEDER ZUSAMMEN, WIE EIN PUZZLE, WAHRSCHEINLICH HÄNGT ER SEHR AN DEM GEFÄß, TRANK SCHON ALS SÄUGLING DARAUS, ODER BADETE DARIN. KANN AUCH SEIN, DAß IHM DER BASTELASPEKT SO REIZTE, AN EINEM AN SICH EHER WERTLOSEN GEGENSTAND MITLEID GAR? DAS SISYPHUSCHE ELEMENT, MIT SEINEM INKLUDIERTEN SCHEITERN? FEHLT NUR EIN WINZIGES SCHERBCHEN, IST DAS GEFÄß UNBRAUCHBAR. "BASTELN IN DER EINSAMKEIT", EINE WEITGEHEND UNBEKANNTE GESCHICHTE VON FRANZ KAFKA BEHANDELT DAS WAS DA VOR SICH GEHT IN EINEM, WENN MAN SICH IN DIESES SOLIPSISTISCHE, ZEITHABENDE EXPERIMENT MIT UNBEKANNTEM AUSGANG KNIET. WO BEI KAFKA EIN EINZELNER DURCH EIN LABYRINTH DER MÖGLICHKEITEN WANDERT, HABEN DIE VIER HERRSCHAFTEN VON GELATIN SICH. IN JEDER PHASE IHRER PROZESSE. KÖNNEN AUCH DELEGIEREN, DISKUTIEREN, ODER MAL AUFS KLO GEHEN, WIE DIE BEATLES. EINSAMKEIT GREIFT BEI IHREN BASTELARBEITEN ALSO NICHT, STELLE ICH MIR VOR. ÄBER DAS WÜHLMÄUSIGHAFTE, DAS MIT-DEM-KOPF-DURCH-DIE-WAND-WOLLENDE, DAS VERBISSENE, DAS VERSCHROBENE HABEN SIE MIT KAFKAS TYPEN GEMEINSAM. DAS LOCH IN HANNOVER BEI DER EXPO, WO MAN FÜNF METER IN DIE TIEFE TAUCHEN KONNTE, UM IN EINE ART GERÜMPELKAMMER ZU KOMMEN, ABER NUR WENN MAN EINE BADEHOSE MITGEBRACHT HATTE; EIN HÄUSCHEN IN EINER GALERIE IN WIEN MIT AUFZUG, TREPPEN, RÄUMEN, ROH GEZIMMERT, MIT KNETGUMMI VERBUNDEN, WACKELIG, WINDSCHIEF, MIT REGALEN, AUF DENEN IN RIESIGEN GURKENGLÄSERN VERSTÜMMELTE STOFFTIERE IN ÖL EINGELEGT SIND WIE SAUERGEMÜSE; EIN TUNNEL AUS EINER ANDEREN GALERIE (IN AUSTRALIEN), UNTER DER STRAßE DURCH, AUF DIE GEGENÜBERLIEGENDE SEITE UNTER DEN BODEN EINER PIZZERIA, DA HAT MAN DIE PIZZAGERÄUSCHE BELAUSCHEN KÖNNEN, DEN AUSHUB STELLTE MAN AUS, DIE GÄSTE BEKAMEN FLASCHENBIER WIE DIE MAURER, WAS DAS BESSERE PUBLIKUM IRRITIERTE. UND DANN DER CHIRURGISCHE EINGRIFF AM WORLD TRADE CENTER IN NEW YORK CITY. ALLES SEHR GEHEIM, VERBOTEN NATÜRLICH. IN TAGELANGER KONSPIRATIVER ARBEIT HABEN SIE IRGENDWO (IM 148. STOCK ODER SO) AUS BAUABFÄLLEN DIE SIE IN MÜHSAMEN BESCHAFFUNGSRAUBZÜGEN, VERSTECKT UNTER IHREN PULLOVERN, IN DAS GEBÄUDE SCHMUGGELTEN, EINEN FUNKTIONIERENDEN, TRAGFÄHIGEN BALKON GEBAUT, IN EINEM KOMPLIZIERTEN VERFAHREN DIE HOHEN SCHWEREN, NICHT ZUM ÖFFNEN GEDACHTEN FENSTER AUS DEM FENSTERKITT GEKRATZT, MIT SAUGNÄPFEN RAUSGEHOBEN, DEN BALKON RAUSGESCHOBEN, SICH RAUFGESTELLT, UM 6 UHR MORGENS, UND VON EINEM HUBSCHRAUBER FOTOGRAFIEREN LASSEN, FÜR DIE LIEBEN DAHEIMGEBLIEBENEN. SIE HABEN ALLES FÜR SICH BEHALTEN, DENN WÄRE DER COUP RUCHBAR GEWORDEN, SIE HÄTTEN SICHER MIT HOHEN STRAFEN ZU RECHNEN GEHABT, WEGEN SABOTAGE AN EINEM NATIONALEN BAUHEILIGTUM. AUCH WENN ES VON EINEM JAPANER GEBAUT WURDE. ALS BEWEIß KLEBT ÜBRIGENS JETZT IN LICHTER HÖHE, AUSSEN AN DEM GEBÄUDE EIN AUSGEKAUTER KAUGUMMI. ALS NÄCHSTES WOLLEN SIE EINEN KILOMETERLANGEN HASEN STRICKEN UND IRGENDWO RUNTERPLUMPSEN LASSEN. EINE FRAGE BLEIBT NOCH OFFEN: WARUM HAT SICH DER MIT DEM ABGEBROCHENEN ZAHN NICHT DAS FEHLENDE STÜCK WIEDER ANGEKLEBT? TEX RUBINOWITZ, FEBRUAR 2001

THE LONELINESS OF RAFFIA. THE GROUP GELATIN IS COMPRISED OF FOUR YOUNG MEN. WHEN ONE OF THEM SPEAKS OR SMILES YOU CAN SEE A GAP IN HIS TEETH AND ONE OF THEM HAS BROKEN THE TIP OF ONE HIS INCISORS. I ONCE SAW ONE OF THEM IN A LIGHT BLUE TOWELLING ROMPER SUIT, AND I DON'T KNOW THE FOURTH AT ALL. THEY ALL HAVE SOMETHING UNAIRED ABOUT THEM AND SO-CALLED 'EARLY MORNING HAIRDOS', I ASSUME THIS GOES FOR THE FOURTH ONE TOO. I KNOW THAT THE ONE WITH THE CHIPPED TOOTH ONCE DROPPED A VAST COFFEE CUP AND IT BROKE INTO A THOUSAND PIECES. HE PAINSTAKINGLY GLUED THIS MONSTROSITY (IT WAS EASILY BIG ENOUGH TO HOLD TWO ORANGES) BACK TOGETHER, PIECE FOR PIECE LIKE A JIGSAW PUZZLE. HE WAS PROBABLY VERY ATTACHED TO THE VESSEL HAVING DRUNK OUT OF IT WHEN HE WAS A BABY, OR HAVING BEEN BATHED IN IT. MAY BE THE DIY ASPECT GRABBED HIM IN THE CASE OF THAT RATHER WORTHLESS OBJECT. EVEN PITY? THE SISYPHEAN ASPECT OF THE TASK WITH ITS IMPLICIT DOOM TO FAILURE? IF JUST THE TINIEST CHIP IS MISSING THAN IT IS NO GOOD FOR DRINKING OUT OF ANYMORE. "THE LONELINESS OF RAFFIA" IS A LITTLE KNOWN SHORT STORY BY FRANZ KAFKA AND, AS THE TITLE IMPLIES, IT'S ABOUT WHAT GOES ON IN SOMEONE'S MIND WHEN THEY GET IMMERSED IN A KIND OF SOLIPSISM, A TIME-CONSUMING EXPERIMENT WITH UNKNOWN RESULTS. WHILE KAFKA'S NARRATIVE AN INDIVIDUAL WANDERS THROUGH THE LABYRINTH OF POSSIBILITIES ALONE, THE GENTLEMEN OF GELATIN HAVE ONE ANOTHER. THEY CAN DELEGATE, DISCUSS, OR SIMPLY GO TO THE LOO IN EVERY PHASE OF THEIR PROCESSES, LIKE THE BEATLES. LONELINESS IS NOT AN ISSUE THEN IN THEIR PROCESS, OR SO I ASSUME. BUT THE SUBVERSIVE ELEMENT, WANTING TO GO THROUGH THE WALL HEAD FIRST, THEIR RESOLUTENESS, THEIR ECCENTRICITY ARE ALL SHARED WITH THE KAFKA'S FICTIONAL FIGURE. THE HOLE IN HANNOVER AT THE EXPO, WHERE ONE COULD DIVE FIVE METERS DOWN TO ARRIVE AT A KIND OF JUNK ROOM, BUT ONLY IF YOU HAD YOUR SWIMMING TOGS WITH YOU; A LITTLE HOUSE IN A GALLERY IN VIENNA WITH AN ELEVATOR, STAIRS ROOMS - A ROUGH PIECE OF CARPENTRY HELD TOGETHER WITH PLASTICINE. IT WAS WOBBLY AND CROOKED WITH SHELVES, AND ON THEM WHERE MUTILATED STUFFED ANIMALS THAT HAVE BEEN PICKLED IN OIL IN VAST JARS LIKE SOUR VEGETABLES. A TUNNEL FROM ANOTHER GALLERY (IN AUSTRALIA), RUNNING RIGHT UNDER THE ROAD. UNDERNEATH A PIZZARIA AT THE OTHER SIDE YOU COULD HEAR THE PIZZA NOISES, THE EXTRACTOR HOOP WAS AN EXPONENT. GUESTS WERE GIVEN BOTTLES OF BEER LIKE BRICKLAYERS, WHICH IRRITATED THE SMARTER PEOPLE IN THE CROWD. AND THEN THE SURGICAL INTERVENTION IN THE WORLD TRADE CENTER IN NEW YORK CITY. EVERYTHING TOP SECRET AND ILLEGAL OF COURSE. IN DAYS OF CONSPIRATIONAL WORK, SOME WHERE ON THE 148th FLOOR AND USING BUILDING SITE REFUSE THEY HAD TEDIOUSLY SMUGGLED INTO THE BUILDING UNDER THEIR PULLOVERS, THEY CONSTRUCTED A FUNCTIONING LOAD BEARING BALCONY. IN A LONG COMPLICATED PROCESS THEY SCRATCHED PUTTY FROM THE TALL HEAVY WINDOW, WHICH COULD'T BE OPENED. THEN THEY EXTRACTED IT. USING SUCTION PADS, HUNTED THE BALCONY OUT, POSED ON IT AT 6 IN THE MORNING AND HAD THEMSELVES PHOTOGRAPHED THERE FROM A HELICOPTER FOR THEIR NEAREST AND DEAREST BACK HOME. THEY KEPT VERY MUM ABOUT IT ALL, BECAUSE IF WORD HAD CREPT OUT ABOUT THEIR COUP THEY COULD HAVE BEEN FINED VERY HEAVILY FOR SABOTAGING A NATIONAL TREASURE. EVEN IF IT WAS BUILT BY A JAPANESE. INCIDENTALLY, AS PROOF THAT THEY WERE THERE THERE IS NOW A PIECE OF OLD CHEWING GUM STUCK TO THE OUTSIDE OF THE BUILDING AT A DIZZY HEIGHT. THE NEXT THING THAT THEY ARE PLANNING IS TO KNIT A KILOMETRE LONG HARE AND AND HAVE IT DROPPED SOMEWHERE. ONE QUESTION REMAINS UNANSWERED THOUGH WHY DIDN'T THE ONE WITH THE CHIPPED TOOTH GLUE THE MISSING BIT BACK ON AGAIN? TEX RUBINOWITZ, FEBRUARY 2001

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THE B-THING / GELATIN [TEXT: TEX RUBINOWITZ, PHOTOS:
MARIA ZIEGELBÖCK ...]. - KÖLN: KÖNIG 2001
ISBN: 3-88375-507-9

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TEXT: TEX RUBINOWITZ
PHOTOS: MARIA ZIEGELBÖCK, THOMAS SANDBICHLER
SUSANNE WIMMER, GELATIN
TRANSLATION: JONATHAN QUINN
REPRODUCTIONS: CYBERLAB, VIENNA
LAYOUT:
PRINT: JOHANNES HEUER
BINDING: GROEBNER DRUCK, OBERWART
PAPYRUS, VIENNA

COURTESY: LEO KOENIG INC / NEW YORK
GALERIE MEYER KAINER / VIENNA

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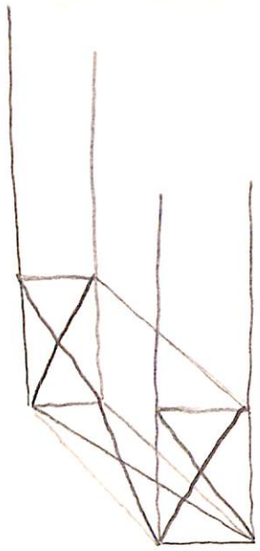
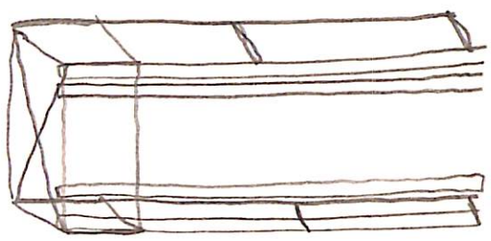
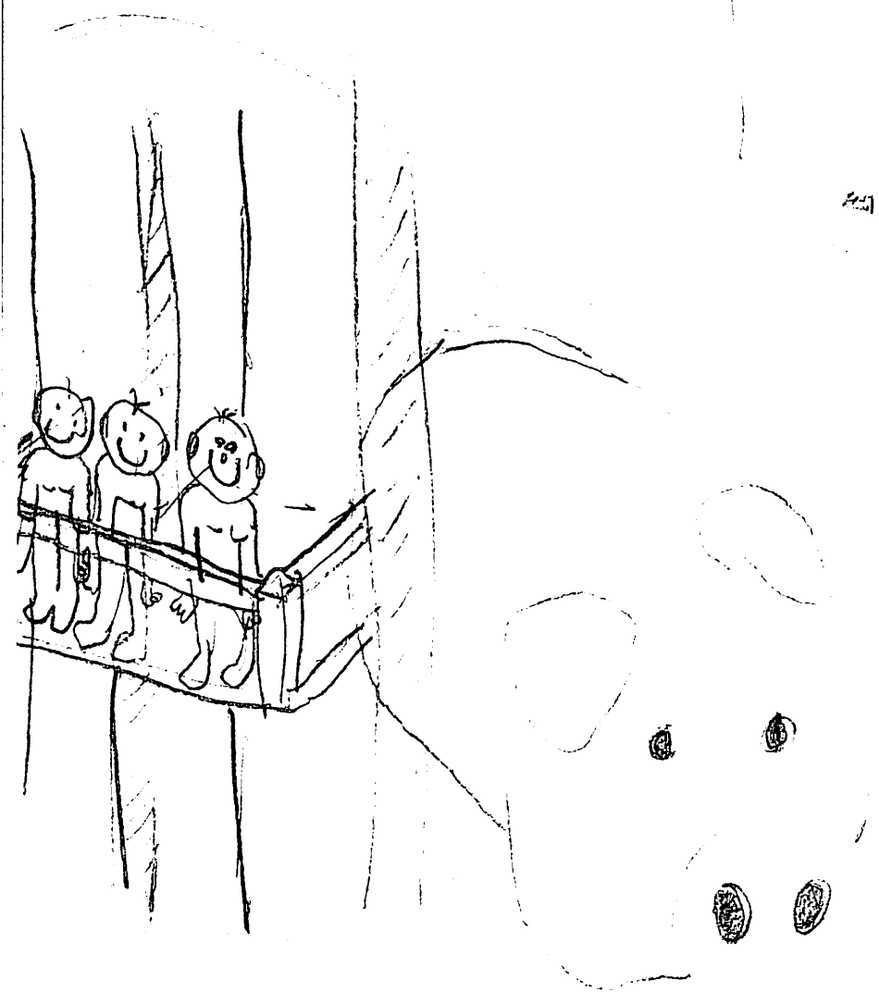
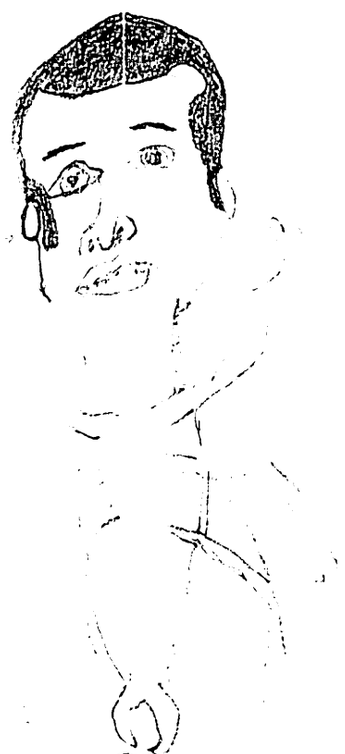
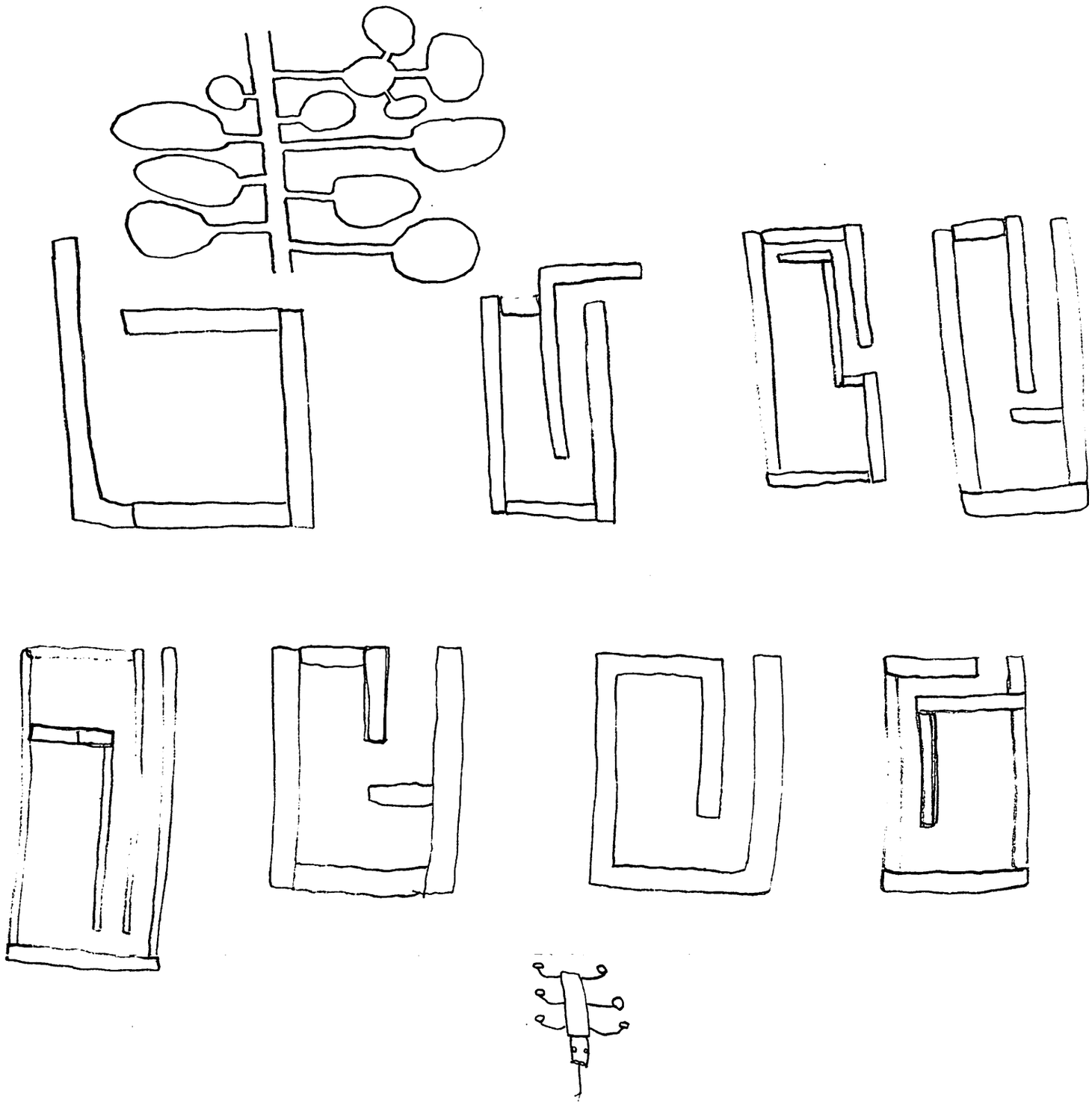
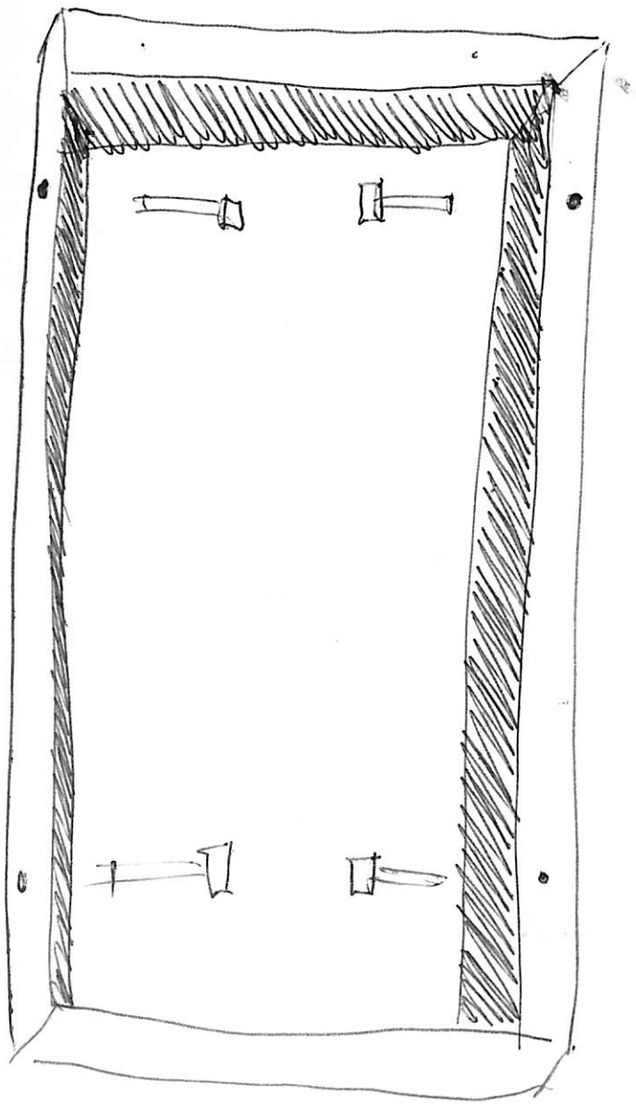




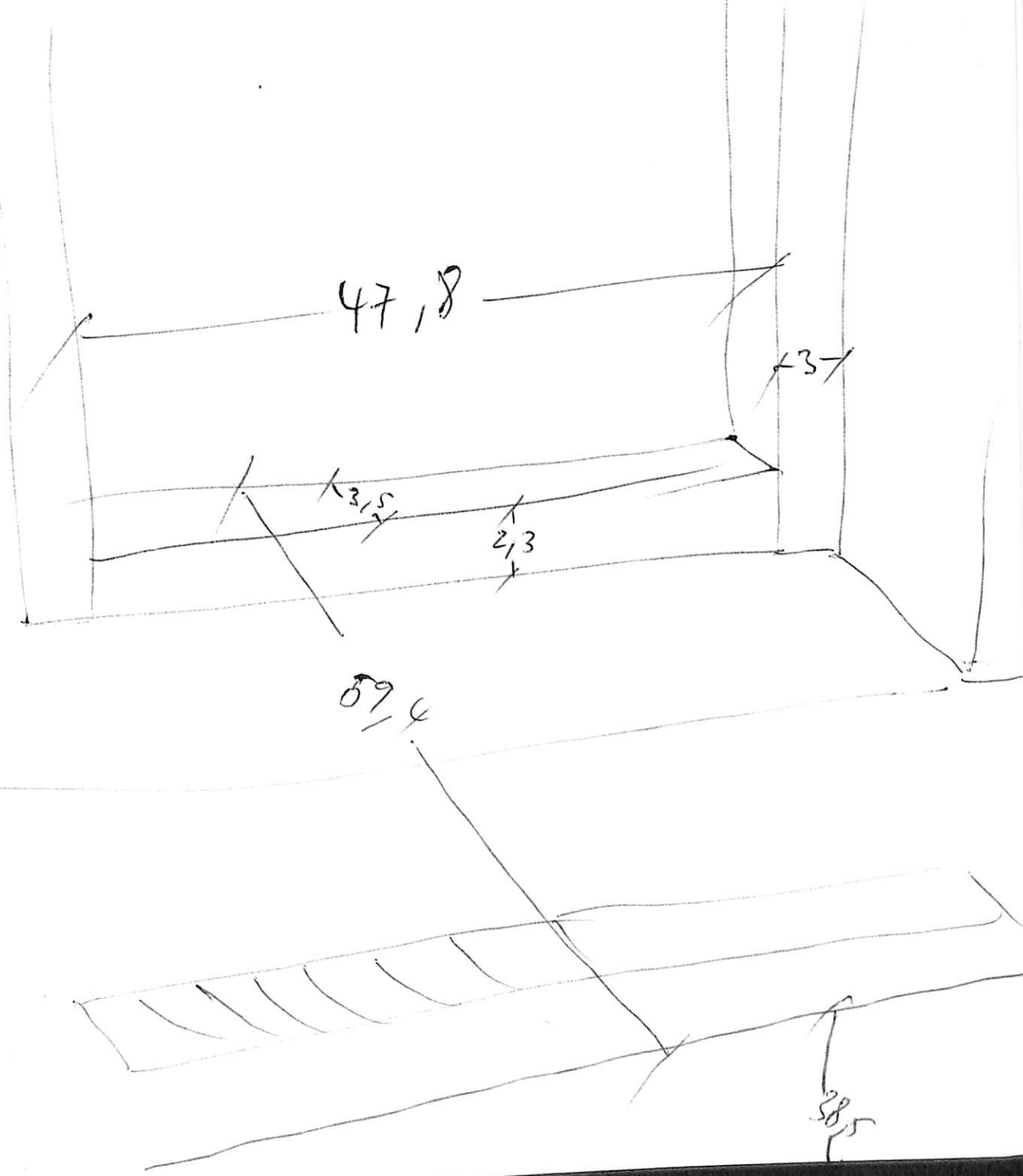




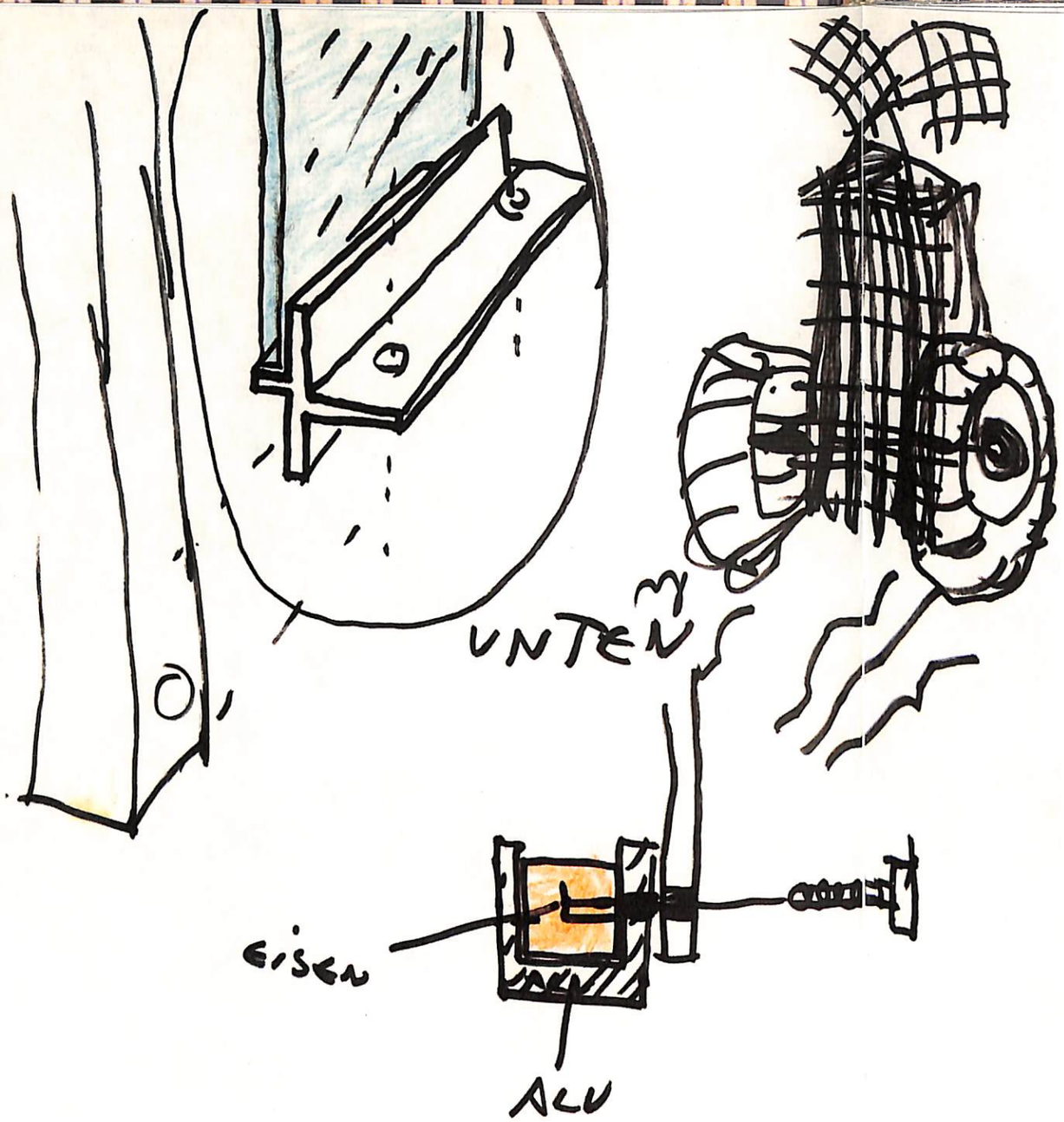




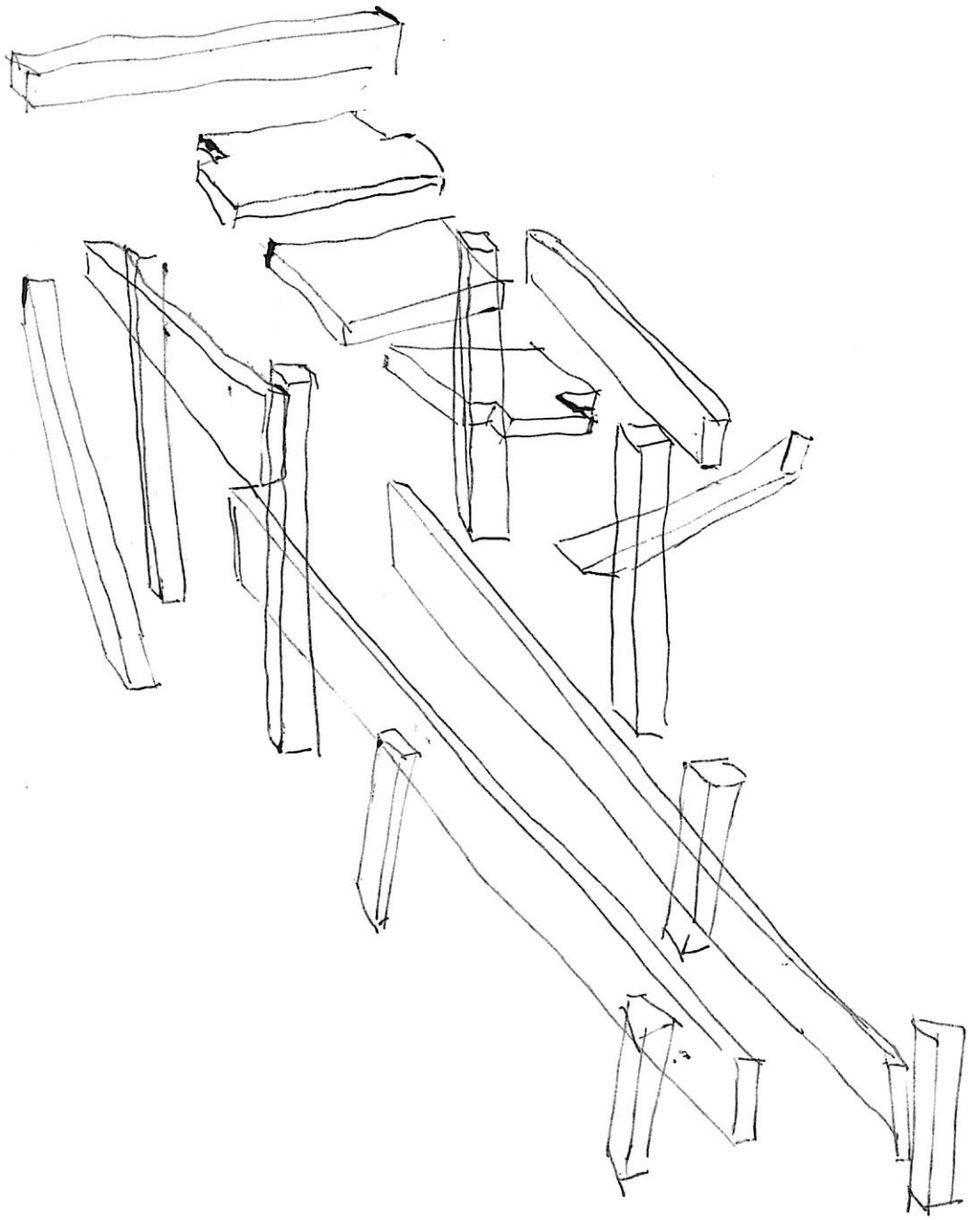
ALU
PROFIL
GUMMI
PROFIL
GLAS

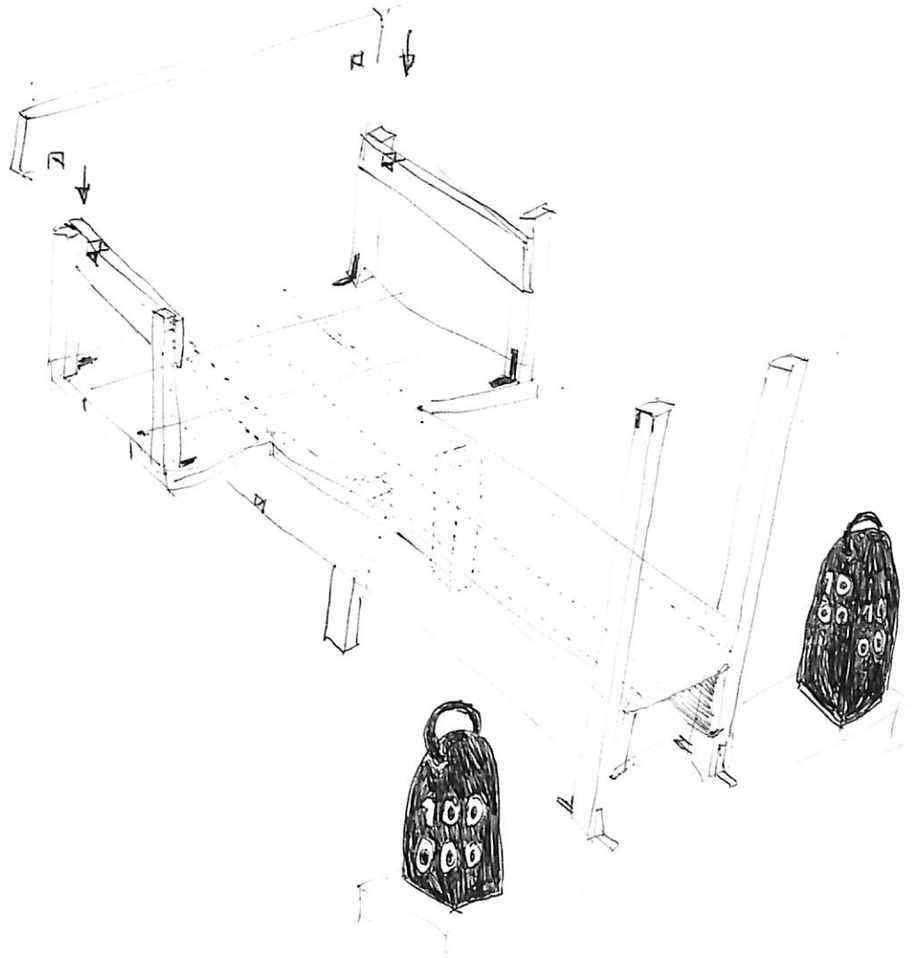

47,8
43
3,5
2,3
89,4
58,5

MAY



FIELDS
FLOWERS
FLUNDER
FICKEN




100
100

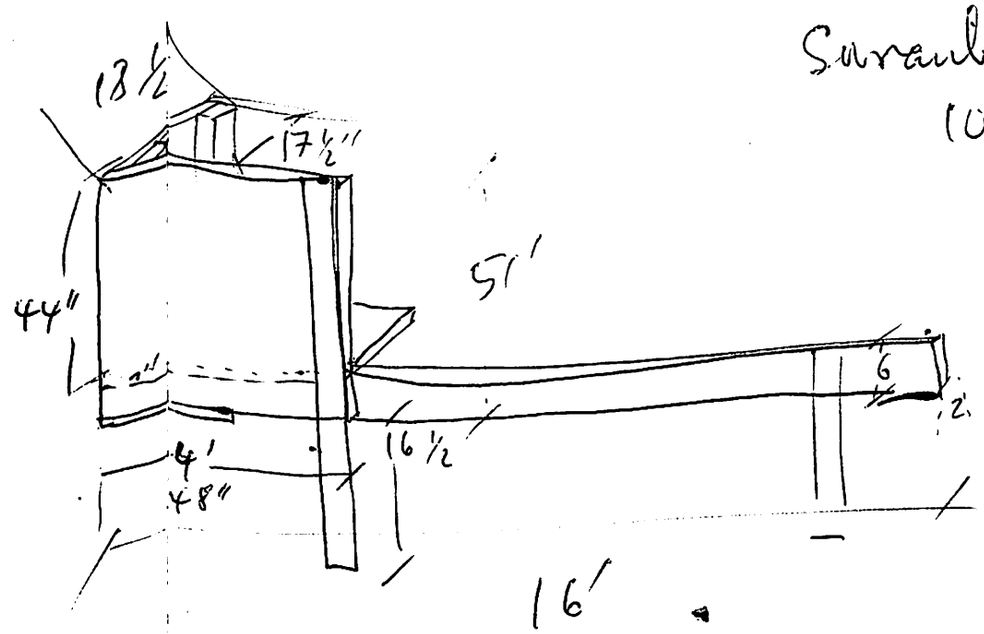
$\Sigma m = 16,4042'$ ✱ $= 196.85''$

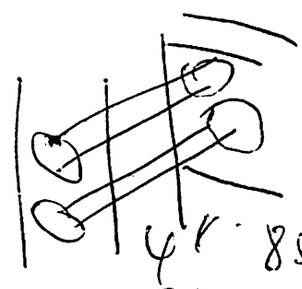
$21\frac{1}{2}'' \times 16''$ Dicke $\frac{1}{2}''$

$22'' \times 22''$ Dicke $1''$

Schrauben $2''$ Spax

100 Stück





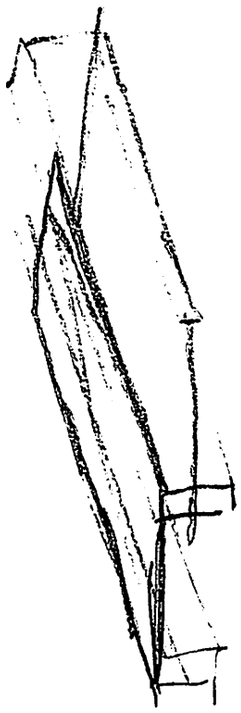
$\varphi 4'' \cdot 8$ Stück
Schrauben

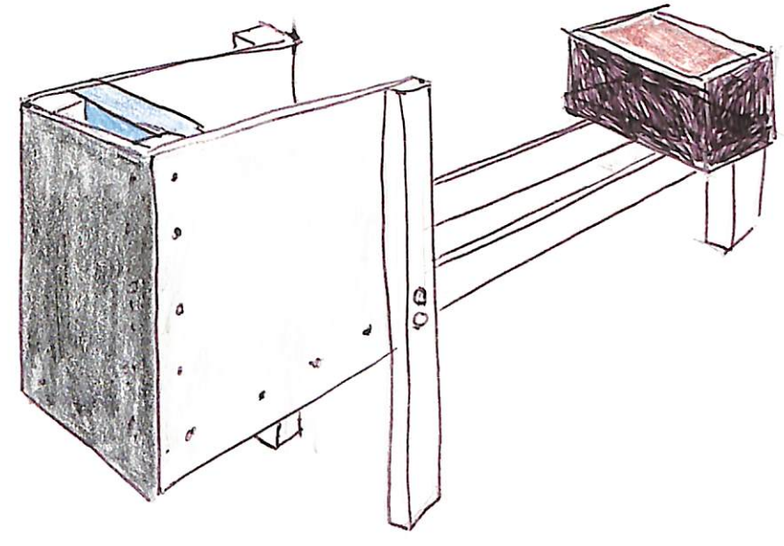
$2 \times 16'$ 2" by 6"

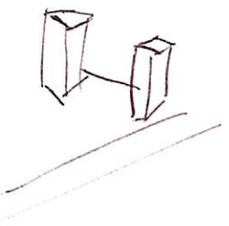
Bodenplatte	$17\frac{1}{2}'' \times 48''$	Dicke $1''$
Leisten 2×	$51'' \times 48\frac{1}{2}''$	Dicke $\frac{1}{2}''$
vorderseite	$17\frac{1}{2} \times 51''$	Dicke $\frac{1}{2}''$

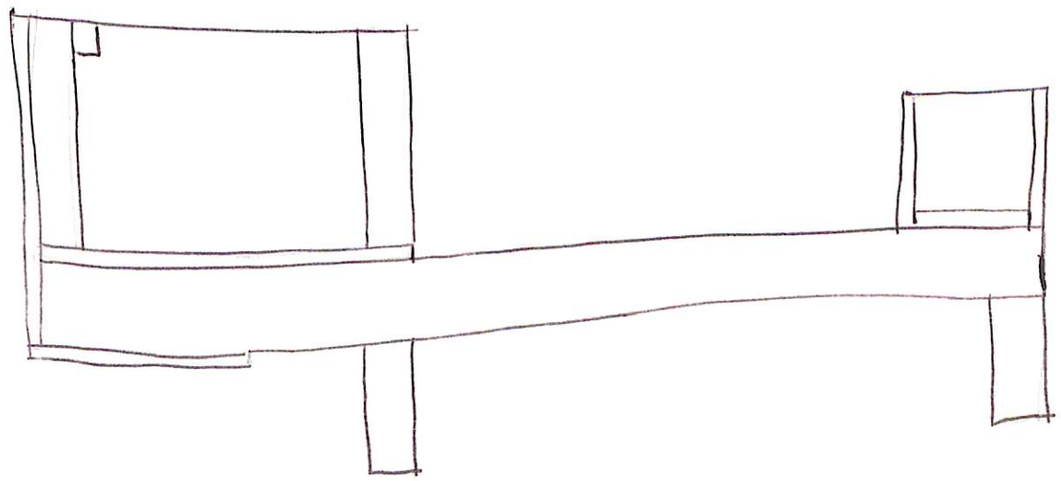
2 by 4

2×	$67\frac{1}{2}''$	$\approx 30'$
2×	$44''$	
1×	$17\frac{1}{2}''$	
2×	$22\frac{1}{2}''$	
	$285\frac{1}{2}''$	









FOTO

TARNUNG?

HYPOTESIS

6M 2

4,5M

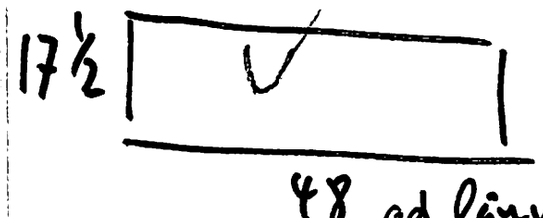
50kg

150kg

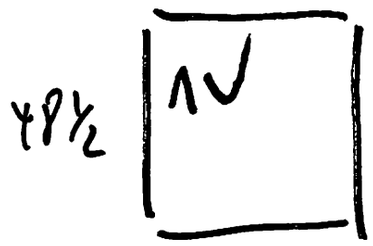
3M

1,5M

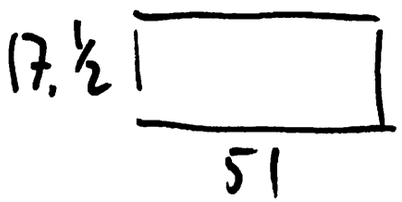
SPIEGEL



1X

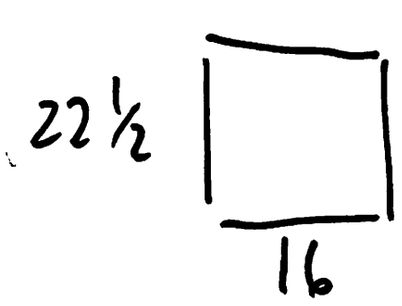


2X



✓ auf 48 verkürzt

1X



2 (1X)

Spax
2" 100Stück

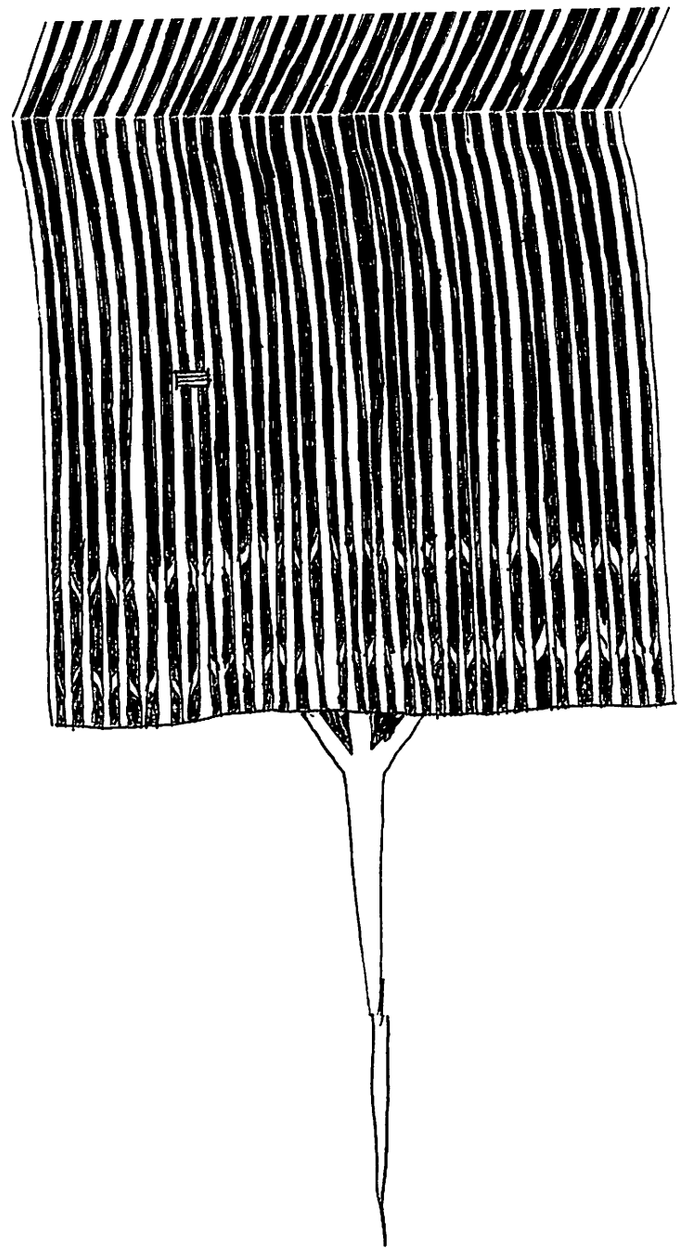
2 by 4"
2x 67½"
2x 44"
1x 17½"
2x 22½"

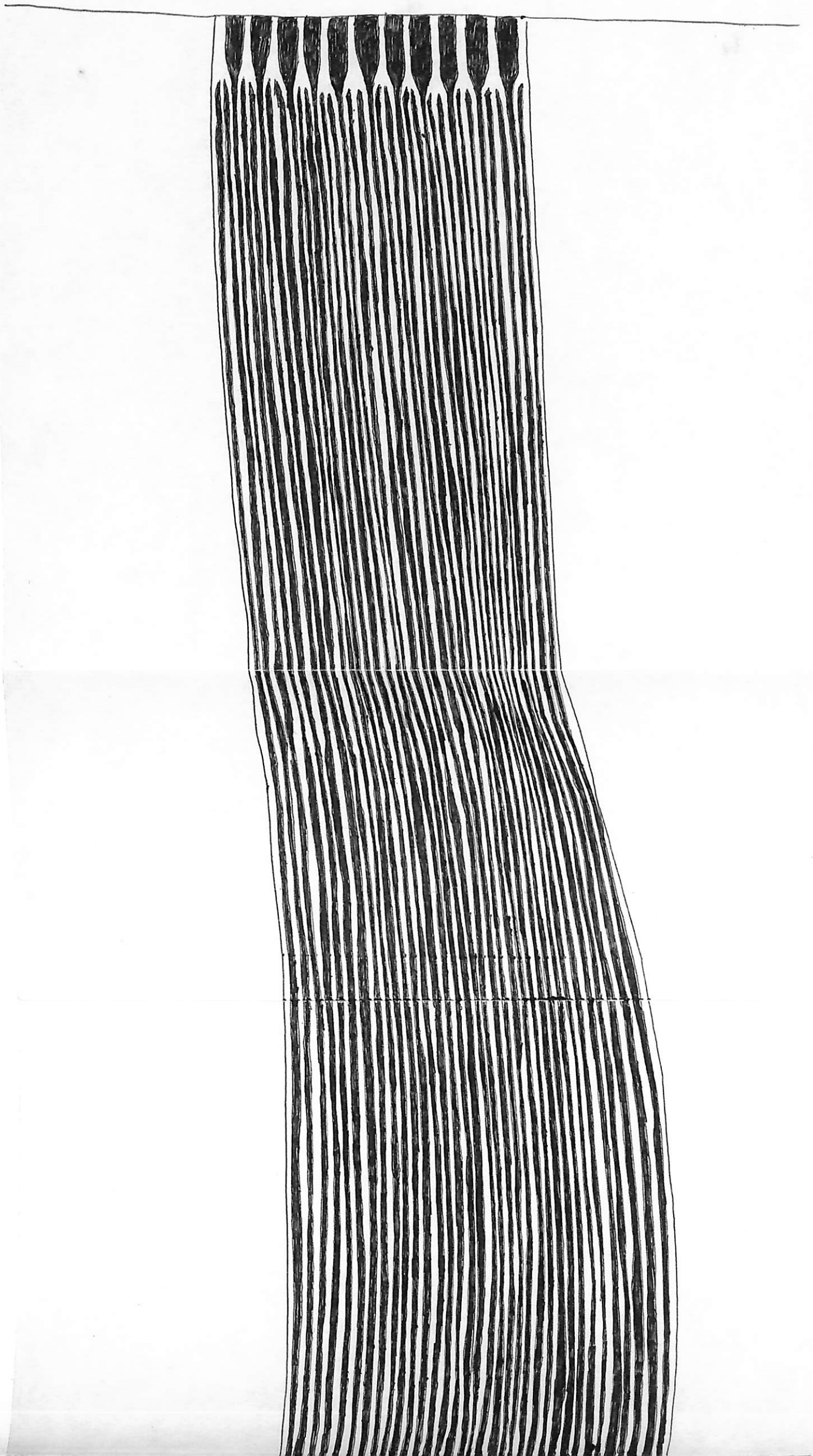
ca 30'

2 by 6
2x 16'

Schrauben
T ½" + Mutter
8 Stück
+ passender Bohrer

Kadiddlehopper





03/06/2000
version 1

preface
the work of gelatin evolves from desires about situations we miss and we want to be in.
the project balcony has been developed from a very strong desire to step outside a window on 91. floor.
the balcony is about the feeling you have when you stand on it and about the pleasure you absorb, when beeing totally dependent on a structure and atmosphere you have created yourself.

1. project

1.1. adress

the project balcony will take place on the 91. floor of world trade center 1.
gelatin has a studio-space there.
the studiospace is provided by the lower manhatten cultural council.
gelatin is on a floor with other artists who are part of this studio program.
gelatins space (the window, where action will happen), is walled in with a system of cardbord boxes.
other artist sharing 91. floor do not know what we are planing and doing.
the construction of the balcony and all other preparations are not visible for them.

1.2. the balcony
the balcony is a prefabriacted construction, made by gelatin.
one person at a time will be able to stand on it.
the balcony will be camouflaged.
it will be built to be as less visible as possible for any passerby on the street.
it will be taken apart the moment after beeing pulled back in.

1.3. the window
one window will be taken out.
the removing of the window is done in a professional and secured action.
no constructive parts of the building will be removed or damaged.
there will not be any visible traces, after the window will have been put back in.

1.4. documentation
photogragphs and videocoverage will only be taken by contracted professionals.
photographs will be taken from a room at the millennium hilton.
the filmrolls and videotapes will be handed to gelatin.
there will be no journalists nor pressphotographers.
there is no intention to get the story in the media.
there will be no pictures beeing published, but by gelatin.

2.the day

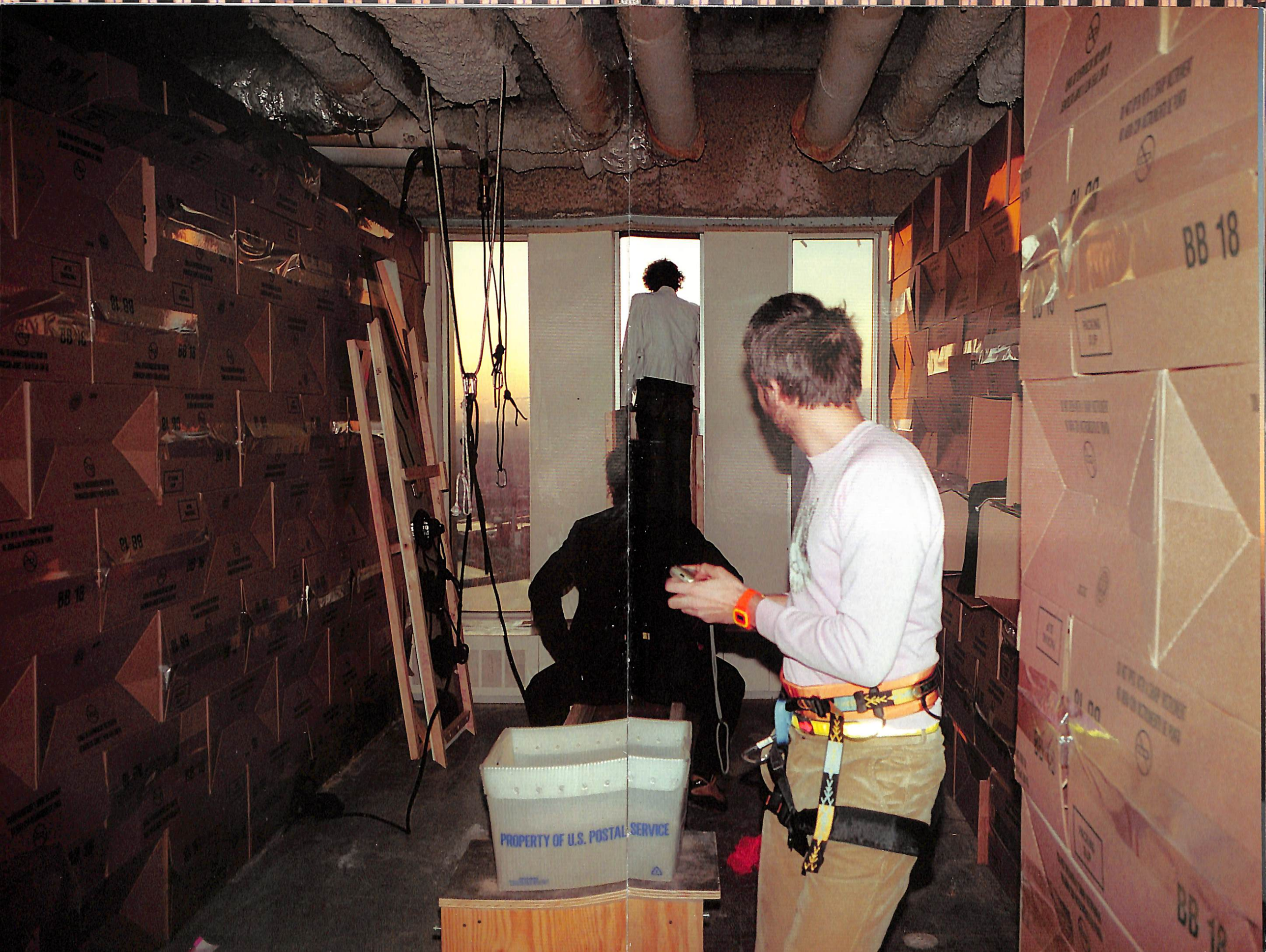
2.1.date
the project will take place next sunday, at sunrise (06.15.am - 06.30.am)
if weather conditions do not allow it to happen, there will be an alternative date.
sunday morning has been chosen as the date, because of beeing less populated on the streets and inside the building.

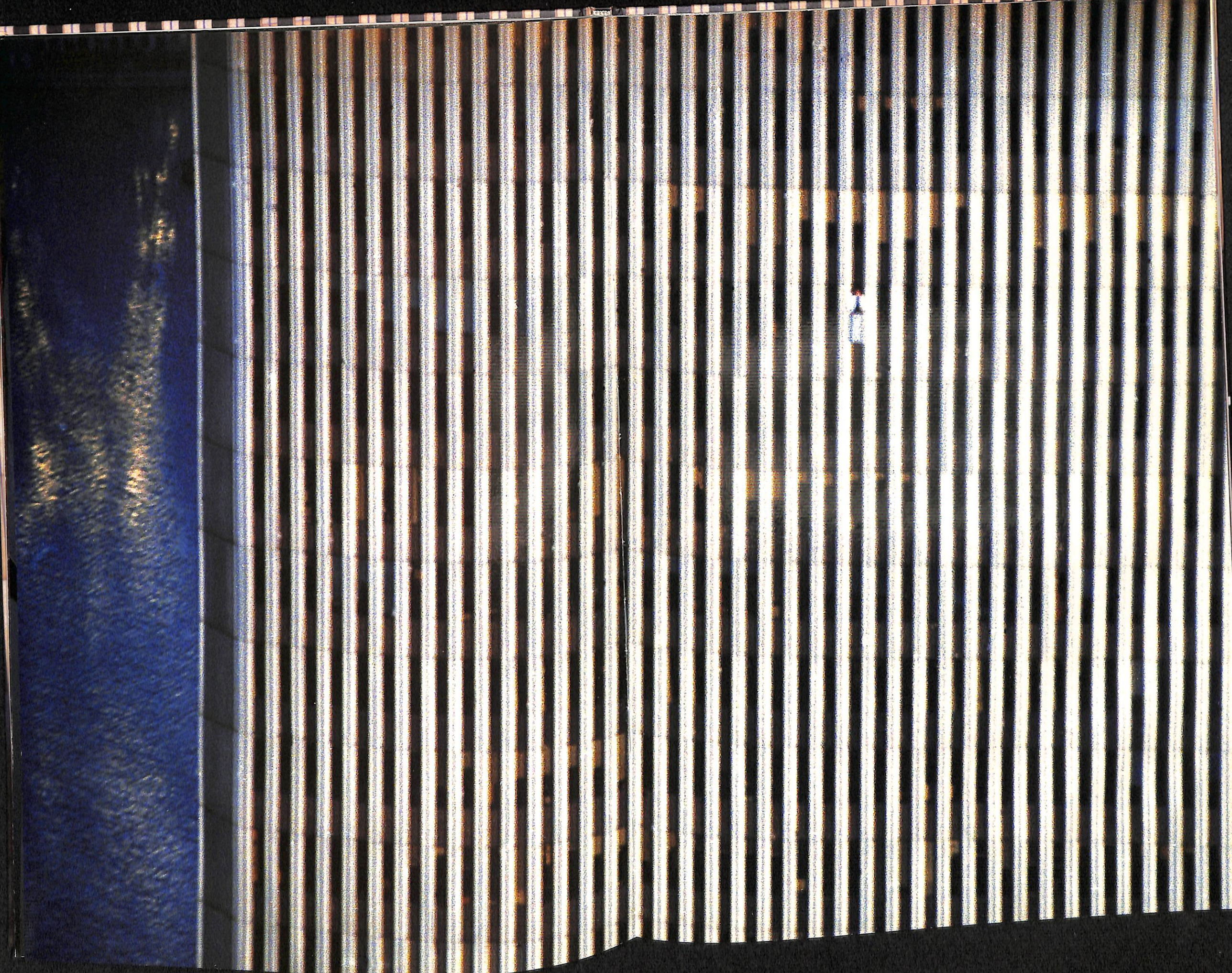
2.2. on site
there will be nobody but gelatin on site.
the window will be removed at 06.15. am.
the prefabricated balcony will be mounted.
one gelatin at a time will step out on the balcony.
balcony will be pulled back in at 06.25. am.
window will be put in.
balcony will be dismanteld.

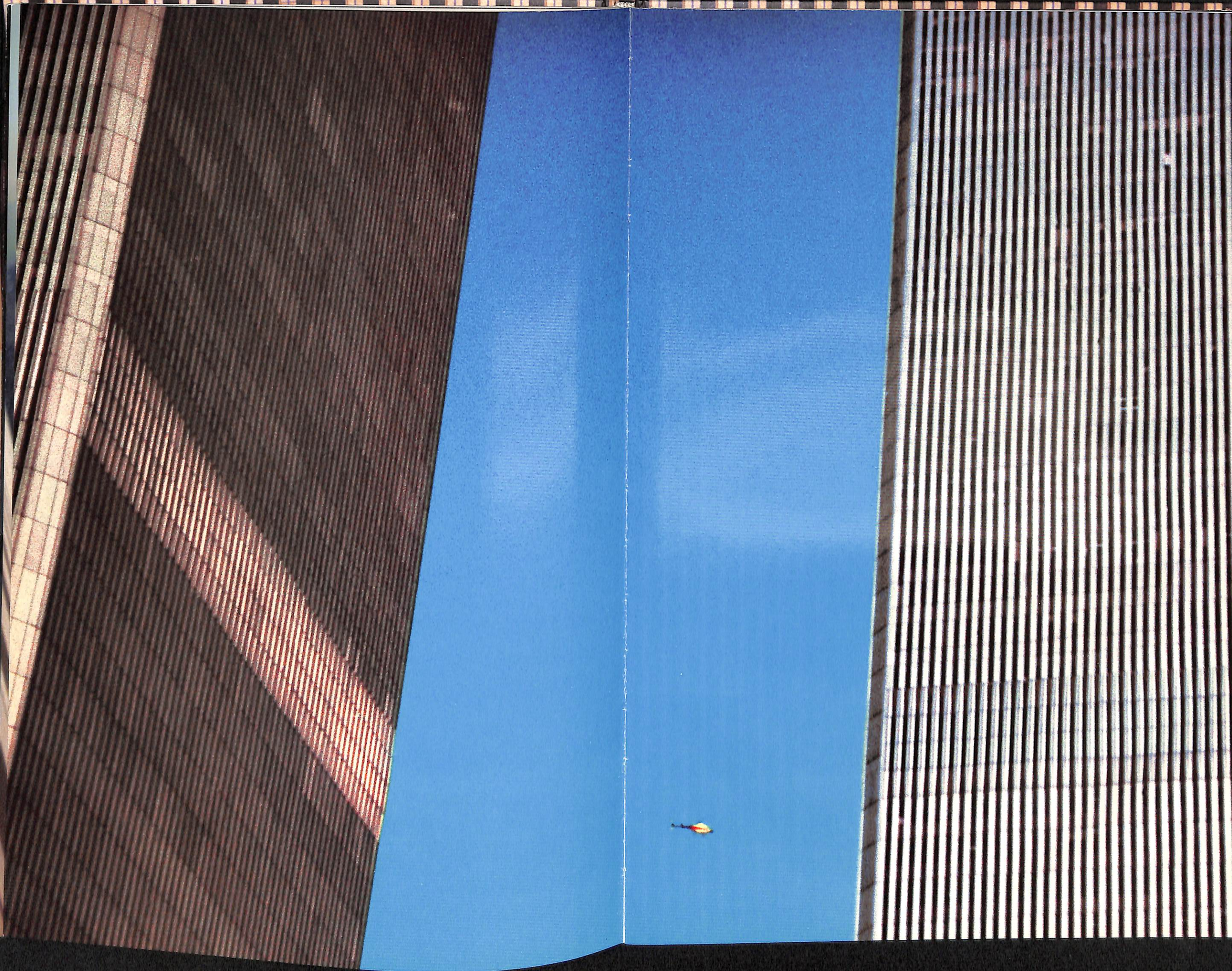
3. publication
the publication of the project balcony will be handeld carefully.
there will be printed a booklet.
the booklet will be released a couple of weeks, months after the event.
untill this day of release there will not appear any images about the project.

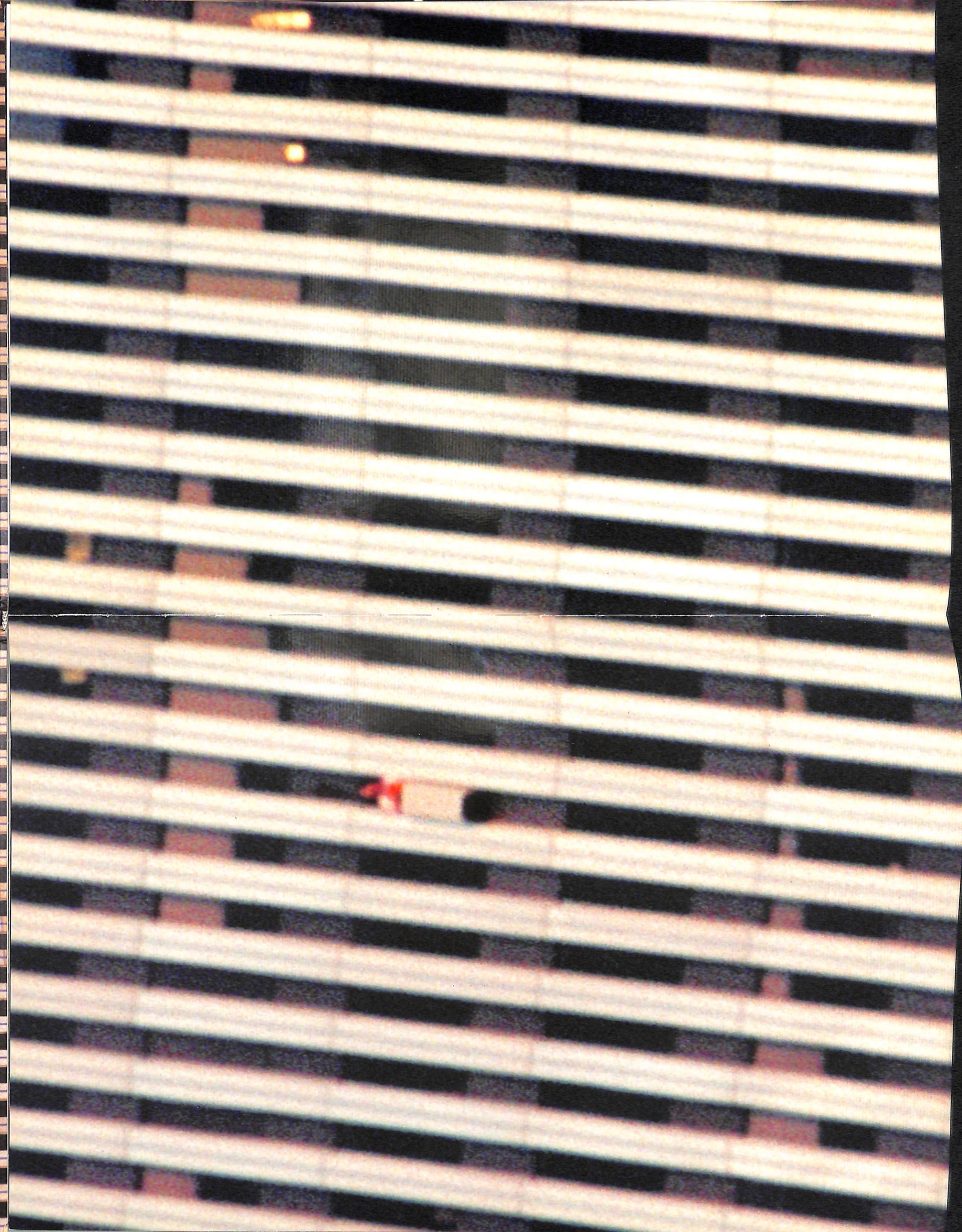
4. getting caught
nobody but gelatin is officially involved into the project.
there will be an attorney telling gelatin how to behave.
there will be an attorney responsible to handle the case for gelatin.

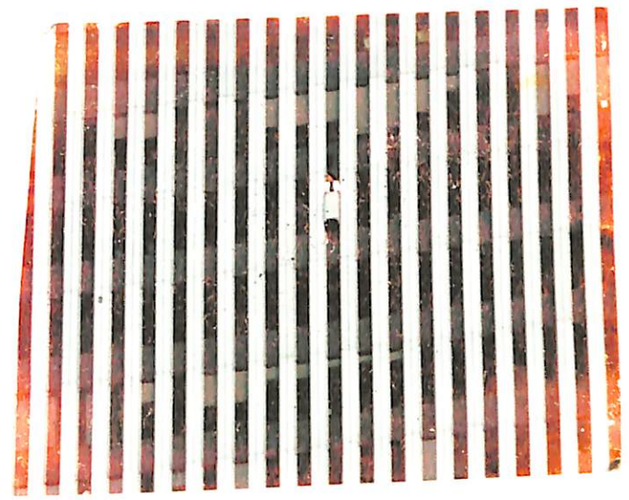
gelatin
tel 917 ^ 495 4241

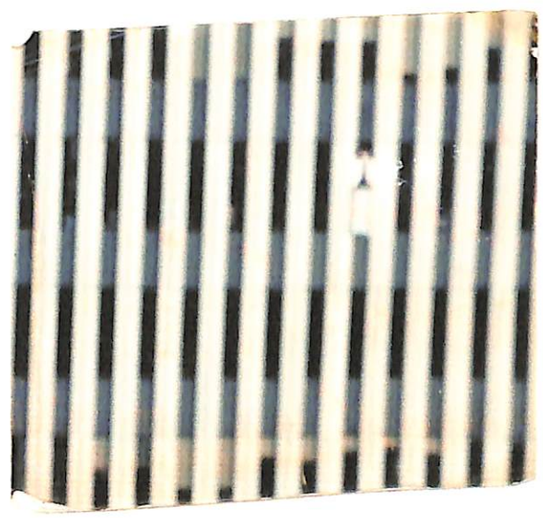

BB 18
PROPERTY OF U.S. POSTAL SERVICE











Petit Peton
NEW YORK
DO NOT OPEN WITH A SHARP INSTRUMENT
NO ABRA CON INSTRUMENTO DE PUNTA
BB 13

kinko's
DO NOT OPEN WITH A SHARP INSTRUMENT
PACKING SLIP
18

SWIMMING
10:09am

SUNRISE
5:59am

BREAKFAST
07:04am

OUT
10:51am

IN 06:59am

SUSPICIOUS AMBULANCE
05:39 - 06:18am

IN
10:53pm

OUT
06:50am

06:20am
06:23am
06:27am

GLASS
REMOVE 05:50
FIT IN 06:25am

B OUT 06:05am
IN 06:24am

TROJAN BOX
WITH B INSIDE
SLIDES OPEN 11:45pm
SHUTS DOWN 06:39am

IN TENT 04:20am
04:24am

11:05pm
11:17pm
12:13am

VCR FF
02:00am
to 04:30am

LEAVE
06:40am

B TURNS TO BENCH
06:29 - 06:36am

ENTER
11:04pm

00:10
02:23
02:52
04:55
05:16
05:32
05:41

UP 11:00PM
DOWN 06:41am

N

WTC TOWER 1 91st FLOOR